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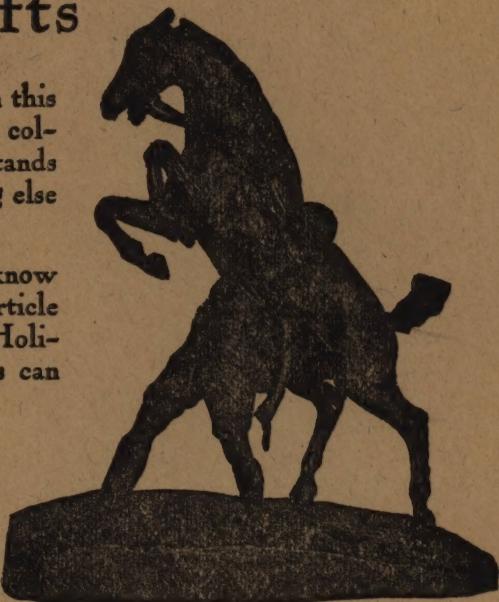
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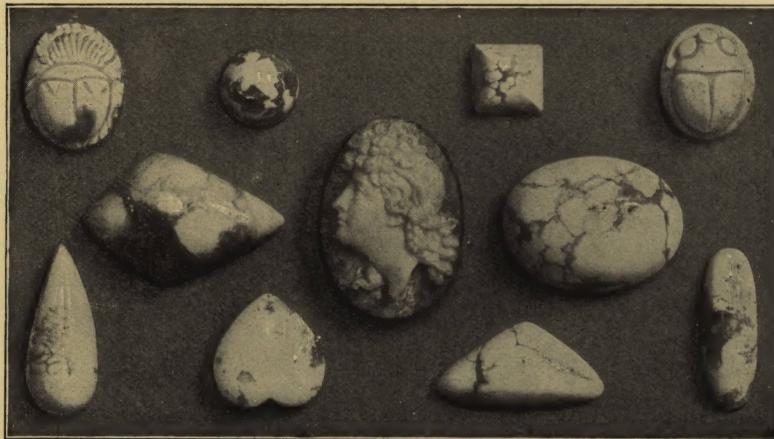
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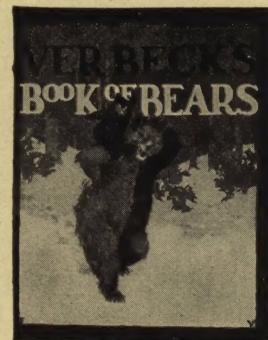
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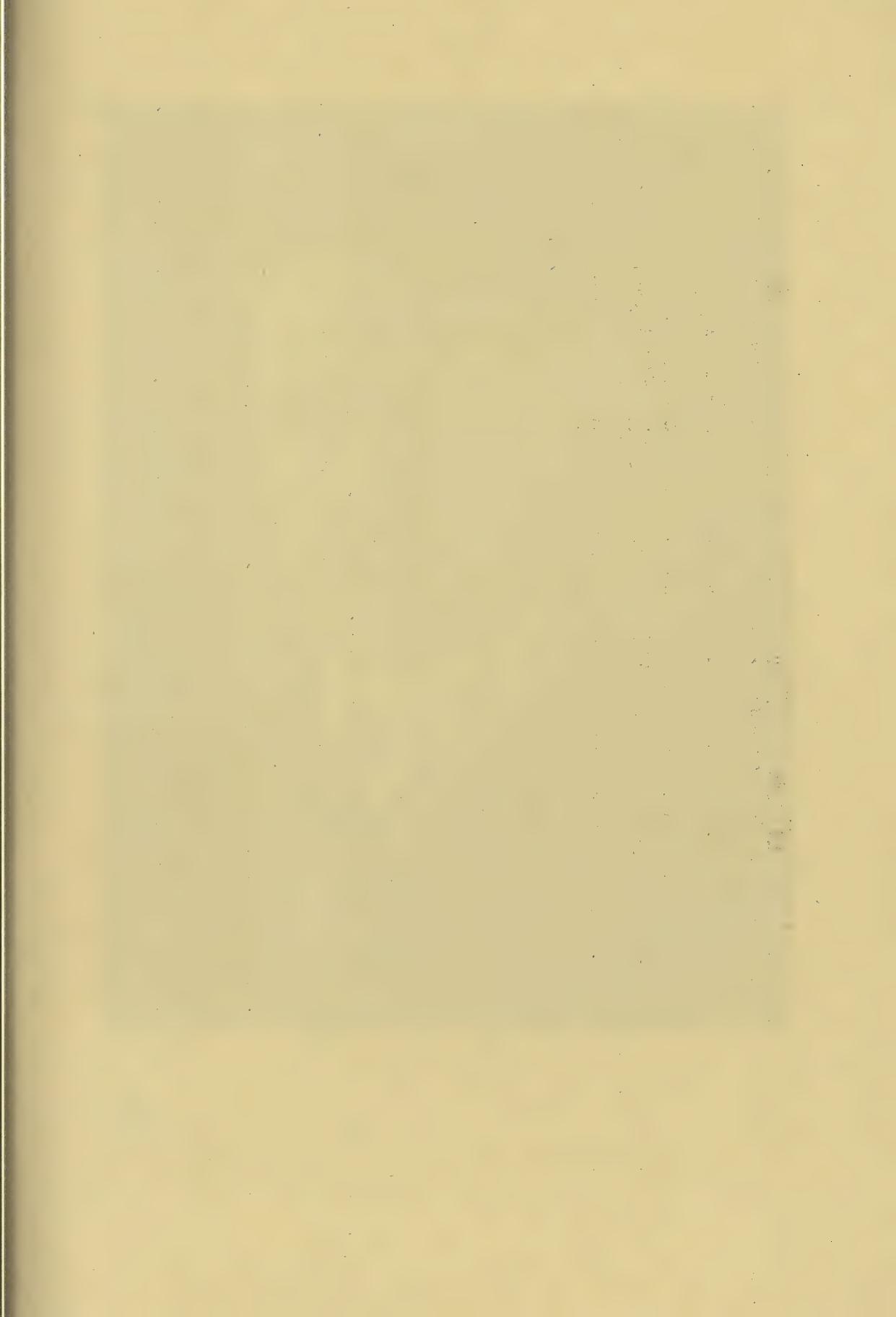
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Volume VI

OCTOBER, 1907

Number 5

Albert Worcester—Painter—Etcher

By LENA McCUALEY



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our fashions in dress and styles in architecture and in literary craft? We read with pleasure terse, vigorous sentences that would have been alien to the English of Lord Bacon and would have seemed out of place on the stage of Shakespeare, and the dress and courtesy of our best society would have shocked the person-



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ages of the era of the French Salon. J. M. W. Turner needed a valiant knight to bring his landscape before his English contemporaries, and the rich views of English country loved by Constable have had their season of popular favor and have been deserted by an ardent school of intelligent painters, Manet, Monet, Pissarro and their brothers who are direct descendants of students of nature out

of doors, but whose faculty of vision comprehend quite another thing and a different phase of beauty of earth, smiling under sunlight in an atmosphere of scintillating air. Looking at the matter in a practical way it is within the bonds of reason to expect the modern outlook in modern art and to bear toward it a

and spent his youth in the city of Detroit, which is still his home. From the physical point of view he has the distinguishing build of an artist, not very tall, slender yet compact, with smooth dark hair above an amiable countenance, heavy eyebrows shading dark, alert eyes, a suggestive mustache and imperial, a



MARCHE DU BOULEVARD EDGAR QUINET

Etching by Albert Worcester

friendly mind asking what is the message that it bears with such earnestness.

This preamble comes in a train of thought that was suggested by an interesting collection of twenty-two pictures which are on view in the new gallery of the Academy of Fine Arts and a series of etchings that will be shown later in the art rooms of Albert Roullier by Albert Worcester.

This young painter, still on the sunny side of thirty, is an American by birth

composed and thoughtful manner, and from the observation of a psychologist he has the artistic temperament and is modest in expressing his opinions and generous in his outlook.

Mr. Worcester passed through the preliminary stage of academic study, and going to New York worked under the direction of William M. Chase in the Art Students' League. From New York he went to Paris to gain the benefits of student intercourse and the inspiration

that is to be gained in the studios of living painters in the great French metropolis.

His wander period lasted more than six years, venturing from Paris to Italy and to Germany and spending weeks at a time painting in the regions especially favored by artists in Normandy, Touraine and in Holland. While in Paris the benefits of painting with Lawton Parker, Olivier Merson, Lucien Simon and Charles Cottet were eagerly taken advantage of, and those who are familiar with the painting of these progressive, up-to-date men of the French school, who recall the valuable exhibition which was shown illustrating their methods and views in art not so long ago at the Art Institute, may trace the influence of their radical ways upon the younger art of Mr. Worcester.

While the art student is to be commended for making use of the methods of other artists who have struggled with problems in technique and who have fought the battles of experience, it is most desirable that when he has learned to handle tools and has gained facility from imitation that he should celebrate his freedom by following his own ideals and seeking fields of his own pleasures and asserting the strength of his own individuality. A lamentable number of artists never rise beyond the post of discipleship, nor ever take an initiative to fields of art expression of their own.

Following the twenty-two paintings with the catalogue in hand and studying the composition, the color and the intimate sentiment of each one separately and then taking them together with a sense of relationship, it becomes convincing that Mr. Worcester has passed his stage of apprenticeship and has set sail to find his future on the sea of art.

Speaking of his art, the painter said that while he enjoyed landscape and painting in the secluded picturesque



FETE DES INVALIDES
Etching by Albert Worcester

streets of the old environs of Paris, compositions containing the human figure attracted him far more. He preferred the



"ABANDON"
By Albert Worcester

study of life and its varied interests, he was drawn to the human touch and to living things and the haunts of the busy



LE PONT NEUF

Etching by Albert Worcester.

world filled with human activity had a fascination that was undeniable to his artistic sense. And it is for this reason that among these studies the human figure is a strong feature, and the settings of persons rather than the description of places has aroused a zest in painting.

"The Girl With the Peony" is a striking example of method. It betrays the force prevailing in the ateliers at Paris, definition of design and color highly keyed and laid on in strong contrasts. There is not a hesitating line in the work, nor is there a faltering touch to be found.



THE FRIENDS

By Albert Worcester

THE MORNING PAPER

By Albert Worcester



"THE JAPANESE LANTERN"

Painting by Albert Worcester



REVERIE

By Albert Worcester



THE GIRL WITH THE PEONY

By Albert Worcester

The girl clad in bright striped bodice, her face strongly featured, sits with her back toward the observer who discovers her face in the mirror. This work of Mr. Worcester's stands highly in the artist's estimation. It has been exhibited once before in the Pennsylvania Academy of the Fine Arts at Philadelphia.

"Little Nude," the figure of a young

amount of detail. This canvas rivals "The Girl with the Peony," previously described.

Another painting in tempera which has been loaned for this exhibition, that of a "Girl in White," as intimately displays the passion for color. "The Girl Reading," in a diaphanous white gown stretched at full length upon a couch in



HORSES DRINKING

By Albert Worcester

girl at her toilet, seated in a difficult attitude upon a cushion on the floor, was shown in Paris at the Salon 1905. It is pre-eminently a painter's picture and in it the student of technique finds much to enjoy in the oriental hues of the cushion, the rich red of the hair, the warm flesh tones and the skill that has distributed a harmonious color scheme throughout a composition filled with an amazing

a position that must have been trying to the artist, is interesting for its contrasts. "The Japanese Lantern" is a deeply colored study of a young woman in black with lace bending over a Japanese lantern, and "The Reverie" is yet another figure piece following a similar theme.

Many may turn with pleasure to the sketches of quiet byways in the suburbs of Paris. Here Mr. Worcester has

caught the abiding spirit of the place, desolate, and filled with ghosts of memories of times that are past. It is difficult to choose among them, the "Street of the Ville Haute at Provins," "Rue du Moulin de la Ruelle," "Old Street at Moret," or the "Old Houses," whispering of days of youth and a prime when they, too, were young and had not turned the

believer in the new frank interpretations of art that have obtained honor in the painting centers of Europe. Its disciples see color vigorously, it strikes their eyes with force and thus they use it. No subterfuge, nor deference to the past stays their brush—they paint what they see and endeavor to do it with truth.

Later in the month a group of etchings



THE MORNING HOUR

pages of history. "Surf at Etretat" is in a holiday spirit, and there is strength and promise in the unfinished sketch of "Horses Drinking."

The viewer who has not become acquainted with the new spirit that is moving art abroad and which has not invaded the art schools of conventional tradition, will pause and wonder at the daring that has inspired the making of these pictures. Mr. Worcester is a firm

Painting by Albert Worcester

by Mr. Worcester will be shown in the galleries of Albert Roullier in the Fine Arts. Like Whistler, Meryon, Cameron, and a host of etchers great and small, this painter, who also etches, has chosen views across the Seine, and scenes in Paris that appeal to the purposes of this most selective art. The prints of the etchings tell their own story and betray a pictorial selection.



DRESS OF PINE-APPLE CLOTH

Cut, drawn and embroidered work, about 1840

Historic Collection of Needlework and Lace

METROPOLITAN MUSEUM

By CLARENCE HOBLITZELL

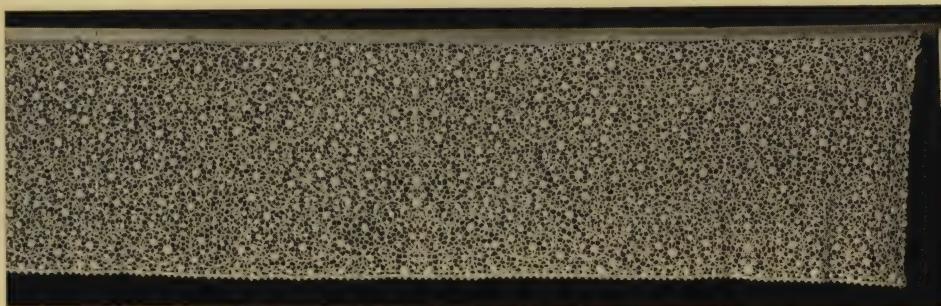


FLEMISH BOBBIN, CHURCH LACE, 18th CENTURY POINT D'ANGLETERRE
A Magnificent Flounce, 26 inches wide

IN THE EARLY HISTORY of civilization the desire to vary the monotony of personal adornment was evinced in various ways. The Old Testament and the history of ancient Greece bear testimony to the decoration of fabrics in metal and colors, by the application of jewels and embroidery, and by raveling and knotting the threads of cloth into geometric and beautiful designs. It is this last method of ornamentation, often approaching lace in its technique, that was the forerunner of the most fairy-like and exquisite product of modern commerce.

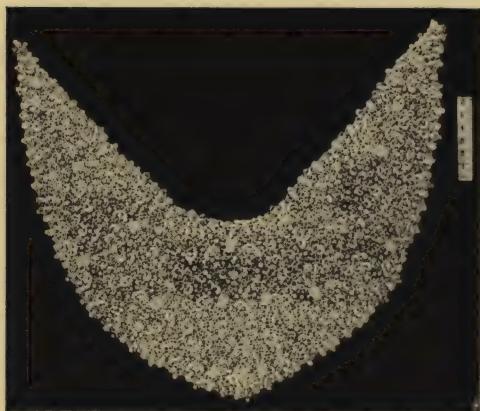
The very name of lace—derived from

gorgeous description, the designs being the Latin *lacinia*, meaning the hem or fringe of a cloth or garment—is the synonym for something fine. Lace, properly speaking, has been known since the sixteenth century, when open-work embroidery or cut-work came into general use, and proves the immediate precursor of the first reticella, a lace made by working on a parchment pattern in buttonhole stitch. The stiff formality of these early designs was soon influenced by the Renaissance, and Venice quickly charmed the world with her output of wonderful "points," many of them being of the most intricate and



VENETIAN POINT, 1700

A Magnificent Flounce of Church Lace, 21 inches wide



VENETIAN ROSE POINT

About 1750



VENETIAN POINT

17th Century



VENETIAN POINT

17th Century



VENETIAN POINTS

18th Century



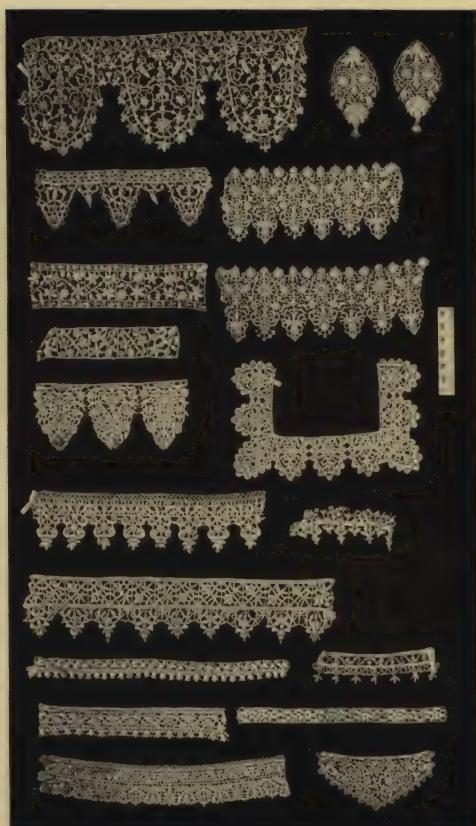
FRENCH NEEDLE-POINT

17th Century



VENETIAN POINTS

17th Century



RETICELLA AND PUNTO IN ARIA

16th—17th Centuries



BELGIAN POINT APPLIQUE

About 1825



VENETIAN POINTS

17th Century



SWEDISH DRAWN WORK

16th Century



CUT WORK BORDER

1600



DRAWN WORK

16th Century



DANISH CUT WORK

1600

raised in double and triple relief, an infinity of stitches introduced into the flowers, and the whole enriched by countless frost crystals scattered over the ground. But, as showing the uncertainty of public popularity, even the women of Venice affected the lighter and flimsier laces of Brussels toward the end of the eighteenth century, and it was not long thereafter that the making of Venice points became a thing of the past. Flanders, claiming to have made lace in the fifteenth century, had taught the art to every country of Northern Europe, and had furnished some of the earliest and most beautiful laces. During the sixteenth century, when the industrial arts were menaced with extinction by religious persecution, the lace fabric alone survived, and by its prosperity saved Flanders from ruin. Brussels lace is of an extraordinary fineness and costliness. It is made from thread spun in underground rooms, a proper degree of dampness being necessary to prevent the native-grown flax from breaking. The exquisitely fine ground of the Brussels lace has never been successfully imitated, and the cost of production being enormous, the lace has not been copied elsewhere.

The history of lace is an extremely interesting one, and Mrs. Palliser's exhaustive volume, founded as it is upon old records, wills, inventories and bills of sale, is an instance of how much there is to say on the subject, and what an intimate connection lace has had with the lives of celebrated personages. It were manifestly impossible in the limits of this article to dwell in detail upon the origin and evolution of the various laces, or even to describe the difference in the technique employed.

To those who know lace, the name of a piece will be self-explanatory, and if in doubt, or desirous of ascertaining the method of its making, the student may have recourse to any one of the handbooks treating of the art.

The collection of lace at the Metropolitan Museum is splendid in example and priceless in value, and was originally formed by generous gifts and bequests of patrons of the institution. Last month another gift was added to the already rich collection, that of Mr. Hamilton W. Cary, who presented as a bequest from his wife some seventeen perfect examples of historic old Italian, Flemish and French laces, enough to fill one large case.

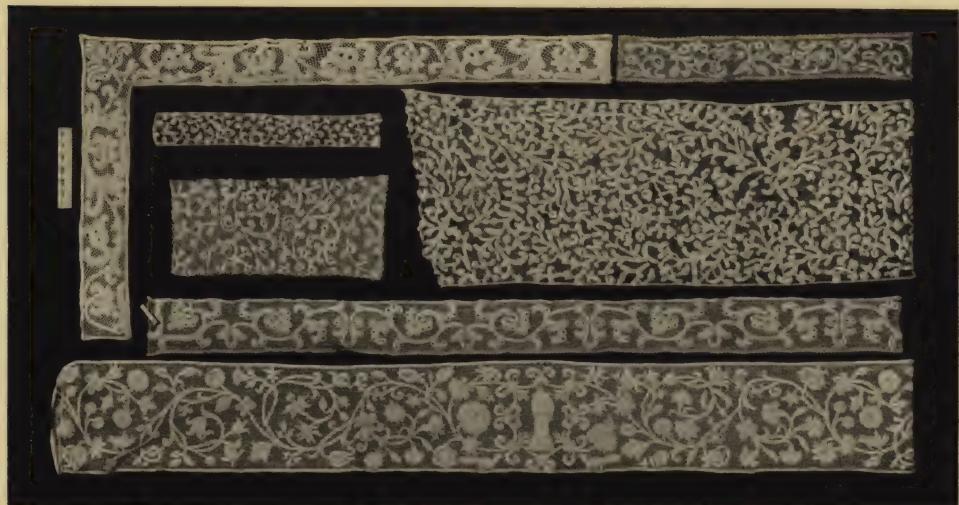
In line with the present policy of the Museum of classifying its collections in orderly sequence of date and nationality, the laces were recently examined and rearranged. Cases, lined with dark green velvet, were chosen in which to show the various specimens. The effect of the room is very pleasing, the walls a light cream color, while the lace shows to excellent advantage against its mossy background. The casual visitor, as well as the lover of lace, will rejoice in the arrangement of this room and its valuable contents, for the periods and countries are kept well together, making it a simple and delightful study.

From the south wall, where are seen the earliest pieces, starting with network of the early fifteenth century, to the north wall, where the early drawn and cut work is shown, the eye passes to the lace proper in the central spaces of the room. A unique panel at the beginning of the group against the south wall shows several pieces of Coptic network of the early Christian era,



ITALIAN CHURCH LACE, BOBBIN A RESEAU

18th Century



ITALIAN BOBBIN A RESEAU

17th Century



NORTH ITALIAN GUIPURE. BOBBIN AND NEEDLE-POINT

About 1660



NET WORK—GERMAN

15th and 16th Century



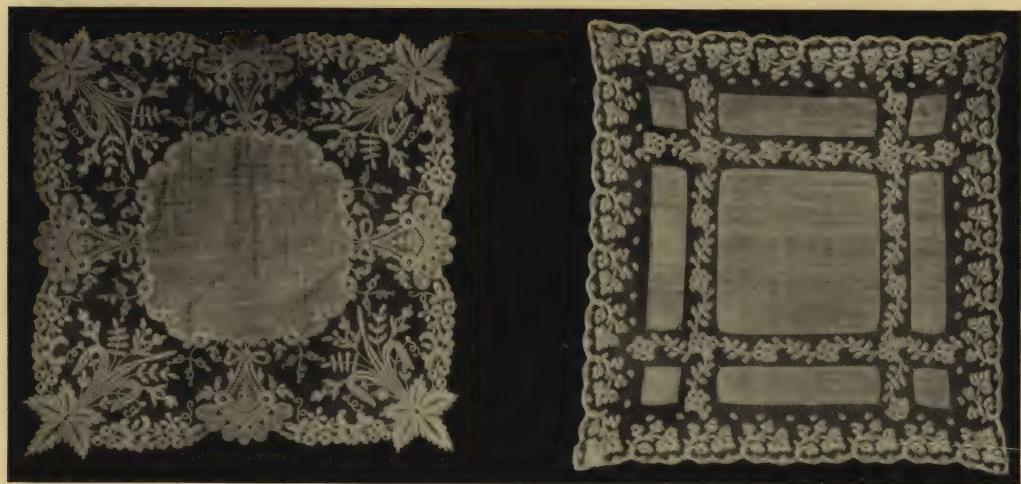
SPANISH CUT WORK

Early 16th Century



COPTIC NET WORK

3d to 7th Century, A. D.



VALENCIENNES, MODERN

approximately dated third to seventh century, A. D. It is similar to crochet work and is most interesting to study in connection with the superb examples of the Italian and Flemish laces in the center cases.

Beginning where the cut-work ends, the reticella and punto in aria of the



LAMP SHADE, BOBBIN LACE
19th Century, made by a Sioux Indian, from an
Italian design.

sixteenth century is placed, followed by the seventeenth century Venetian point and bobbin. The needle point and bobbin of France and Flanders of the seventeenth century come next, with needle-point and bobbin of the eighteenth century, leading up to the nineteenth century group of miscellaneous pieces.

Upon the wall is a significant example of modern bobbin lace, made in the form of a lamp shade, and copied by a Sioux Indian from an Italian design. It brings forcibly to mind the excellent results attained by properly directed energy, and shows the value of placing good models before the student who is willing to achieve success by a patient study of established forms. This piece is the property of Miss Amy Townsend, who has been indefatigable in fostering the art of lace-making among the Indians.

An unusual piece in any collection is the unique example of early sixteenth century needle-point, to be seen in the case holding some of the rarest of the oldest laces. It is said to be the finest of the three known specimens existing, one of which is in the Musee Cluny, the other in Denmark. In circular medallions, surrounded by flowers and leaves, the Virgin and Child with adoring angels are represented. The composition of the medallion is Italian, though the work seems Flemish, or even of more northern European origin.



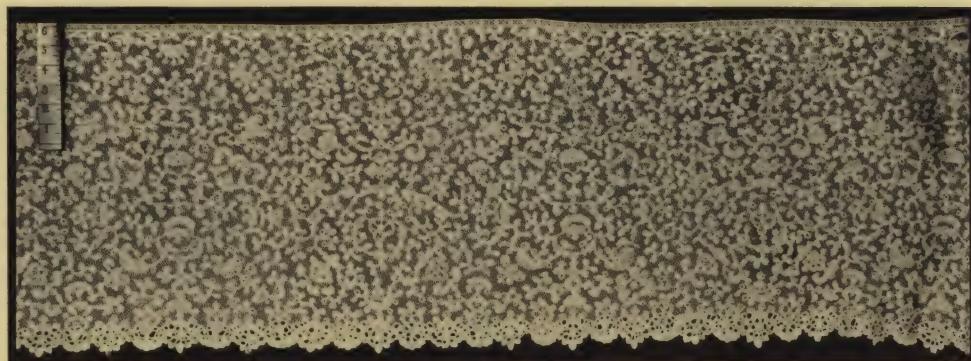
NEEDLE POINT

18th Century



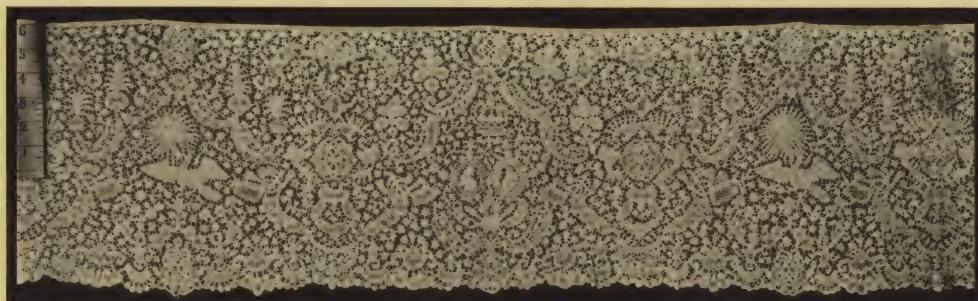
FLEMISH BOBBIN

About 1650



FLEMISH BOBBIN, POINT DE MILAN

18th Century
A handsome flounce, 17 inches wide.



FLEMISH BOBBIN

Made for Elizabeth Christine of Brunswick

Early 18th Century



RARE ITALIAN NEEDLE POINT

Early 17th Century

Among the historic pieces is seen a collar of Alencon point, originally forming part of the order executed for Napoleon on his marriage with Maria Louisa. It shows the monogram of the Empress in reserves of the border, the ground being powdered with the Imperial bee.

Another historic piece is the magnificent flounce of Flemish bobbin lace, made for Elizabeth Christine of Brunswick, wife of Charles VI, Emperor of Austria, at the time of his inauguration as Duke of Brabant, in 1718. The illustration gives an idea of the wealth of design, as well as the fineness of the web of this long, twelve-inch wide flounce, which is one of the Cary pieces, as is also an exquisite cap crown of old Brussels bobbin, once owned by Queen Charlotte, wife of George III. Another piece in this group is an unusual and singularly beautiful flounce of Point de France, twenty-five inches wide and over three yards long, the ends of the lace joined together. This dates from the eighteenth century.

Two very wide flounces, each one several yards in length, occupy cases to themselves. One is a ducal piece of Venice point, twenty-one inches wide,

of the seventeenth century, the other is Point d'Angleterre, Flemish needle point, twenty-five inches wide, of the eighteenth century. The extraordinary beauty of these two pieces, so very different in their technique and design, is worthy of sincere study and appreciation.

In order to show the variety of the collection, the illustration of the child's dress, made of pineapple cloth, will be found interesting. It was made in 1840 and is included in the laces by reason of the extreme delicacy of its graceful embroidery.

Many of the specimens are beautiful enough to warrant separate mention, were it possible in this article. Suffice it to say that the collection is of great value in the number of designs shown, and from the first simple passement edgings to the great needle-point shawls of Brussels and Alencon, one may find in both large and small pieces examples of primitive and formal patterns, with others of extraordinary richness and elaboration. The collection is richest perhaps in its Venetian point, a lace so beautiful and sumptuous in its general effect, and so distinctive in its technique and design as to always command admiration.

Gustave Courbet—A Master in Realism

By ARTHUR HOEBER



THUS the whirligig of time brings in his revenges! Gustave Courbet, *artiste peintre*, as the French say, sent to the World's Fair of 1855 thirty-eight canvases which the jury hung so badly that he withdrew them and in a little wooden hut, on the Avenue de Jena, near the official entrance of the exposition, he held a show all by himself. For this act of a revolutionary nature he was excluded from subsequent exhibitions until 1861, when, somehow, the jury was obliged to award him a medal, though grudgingly. In 1866, the Empress Eugenie, passing through the Salon, saw some of his nudes and was so indignant at them, the committee had them removed. In 1870, Courbet became a member of the commune and helped to pull down the Column of the Vendome and for this he was sent to prison for six months, notwithstanding the fact that in reality, the man had, by destroying this monument, diverted the attention of the Commune from the probable demolition of the palace of the Tuileries. The pictures he had destined for the exhibition of 1873 were rejected by the jury on the ground that Courbet was held to be morally unworthy to take part in the display. Broken-hearted and utterly discouraged, the man exiled himself to Switzerland, where, in 1873, he died!

It was in the fall of the past year of grace, 1906, in the city of Paris, the *Salon d'Automne* contained about thirty of Courbet's principal works and all the critics agreed that he is one of the great-

est men of the 1830 school, ranking next after Corot and Delacroix. During the last two years a large quantity of his canvases has been sold in France and Germany, collectors vying with each other to possess his pictures and in short, the apostle of realism has fairly come into his own. It is a triumph not unmingled



GUSTAVE COURBET

with bitter thoughts as one recalls how the man suffered and was misunderstood, a triumph which is full of the inconsistencies of all such triumphs, denied the man living and only given grudgingly when he is long since dead, but it is none the less a triumph.

In art, says Richard Murther, speaking of Courbet, revolutions are made with the same brutality as in life. People shout and sing, breaking in the windows

of those who possess anything. For every revolution has a character of inflexible harshness. Wisdom and reason have no part in the passions necessary for the work of destruction and rebuilding. One has to make great demands to receive a little; this has been true at all times and this is what Courbet did. He

destroying and inciting to fresh creation. He became the soul and driving force of the great realistic movement which flooded Europe from the beginning of the fifties.

In short, Courbet was all right, but he was ahead of his time and he suffered the tribulations of the innovator. When



THE ROCKY TURRENT

By Gustave Courbet

was a remarkable character, striving for high aims, an eccentric man of genius, a modern Narcissus forever contemplating himself in his vanity, and yet he was the truest friend, the readiest to sacrifice himself for the crowd, a reckless talker and cynic, at home an earnest and mighty toiler, sensitive, egotistical, proud and independent, full of fire and enthusiasm,

he came upon the scene, Ingres was at the height of his fame and Cabanel was at the beginning of his successes. The Academy of Painting, which was a division of the Institute, practically controlled affairs, for, from this body was selected the jury of the Salon. The revolt was natural and men of original notions as a matter of course rebelled,

among them Courbet. Courbet was full of novel theories—novel at that time but which have since been pretty thoroughly accepted. Happily he did not confine himself to the theoretical side, for he was an enormous worker, a glutton for labor indeed, and his product was little less than astonishing, though, of course, all that he did was not of the first quality, for no instrument can be kept at concert pitch always. His cry was first of all for realism. Through his influence is directly due Manet and his art and Claude Monet, along with the impressionists. Courbet's realism was, says a distinguished American writer, Samuel Isham, the reproduction of form and color, but he seemed unwilling to see further than the verity of accidental fact. His figures, this writer insists, are the figures of still-life and stand solid as wax-works even when action is intended to be conveyed. His stone-breakers do not break stone, his wrestlers do not wrestle, his great wave hangs motionless as though petrified. He took his subject as he found it, often so carelessly that it fitted his canvas very ill; and yet even this, like his other faults, was a part of his strength. When he appeared upon the scene, while the greater men were doing the work which we know and which lives, the mass of painters were doing insipid inanities, false in sentiment, false in fact, and false in workmanship.

With all his band of bitter enemies who vituperated him heartily, he did not lack for a financial success, finding purchasers at fair prices and his fecundity being unusual, i.e. made money. Indeed, in six months of the year 1866, he was said to have sold the unheard-of amount of one hundred and twenty-three thousand francs' worth of pictures! But he desired more than mere financial appre-

ciation and that was denied him. The man who would have and should have been proclaimed a master, received an enormous amount of abuse and ridicule. Cheap wits leveled their attacks at the artist, comic draughtsmen made his compositions the butt of their pencils, he was caricatured, lampooned and by many his pictures were considered as a terrible menace to order and morality. In these days of so many opinions in art and such wide and liberal discussion, it is hard indeed to understand the narrowness and



SURF

By Gustave Courbet

prejudice of fifty years ago in France. Yet the writer recalls a talk made by the painter, J. L. Gérôme, to his pupils, in the atelier in the École des Beaux Arts in the winter of 1882, when the distinguished Frenchman attacked with ridicule, sarcasm and bitterness the work of Manet and Monet, declaring his belief that the world was losing its mind to take either of those men for a moment seriously, protesting with all his earnestness—and that was considerable—against their tenets. Many of Gérôme's confrères also held these two men in the same contempt.

Gustave Courbet was born in 1819, of peasant stock, in the little village of



"DEER IN WINTER"

By Gustave Courbet

Ornans, in the southwest of France, under the shadows of the Swiss mountains and at the age of twenty he came to Paris to study, but he soon broke away from school and went at art. He had had some lessons before leaving his native village and he worked a while in some of the ateliers in the French capital, but in the main he was self taught, a boast with him throughout his life. He sent a portrait of himself to the Salon of 1841, which was rejected, and regularly for six years he sent this same canvas to the exhibitions. They accepted his work in 1844 and in 1849 he first attracted attention with his "After Dinner at Ornans." In 1851 came his famous "Burial at Ornans," an enormous canvas now in the Louvre, which aroused no end of discussion since it was against

every academic canon. One of the great critics of the day in Paris, Haus-sard, referred to "these burlesque masks with their fuddled red noses, this village priest who seems to be a tippler, and the harlequin of a veteran who is putting on a hat which is too big for him, suggest a masquerade funeral six meters long, in which there is more to laugh at than to weep over," and Paul Mantz asserted that "the most extravagant fancy could not descend to such a degree of jejune triviality and repulsive hideousness."

Looking at this work to-day, one is amazed that intelligent men could have made such remarks regarding it. It is highly interesting in its composition arrangement, with a profound soberness in conception, a capable technical appreciation of the requirements of picture mak-



LANDSCAPE NEAR THE SEASHORE

By Gustave Courbet

ing and a serious rendering of all its essential parts. The types express intelligently the people and the attitudes are of the soil. It is, in short, a most capable performance, with vigor, life and substantiality, breathing manhood and

intelligence. Again to quote from Muther: If one approaches Courbet after reading criticisms of his pictures of this sort, a great disillusionment is inevitable. Having imagined a grotesque



LANDSCAPE

By Gustave Courbet

CASTLE OF CHILLON

By Gustave Courbet



YOUNG WOMAN PICKING FLOWERS

By Gustave Courbet



WOMAN AND MIRROR

By Gustave Courbet



TWO FRIENDS

By Gustave Courbet

monster, one finds to one's astonishment that there is not the slightest occasion either for indignation or laughter in the presence of these powerful, sincere and energetic pictures. One has expected caricatures and a repulsive hideousness, and one finds a broad and masterly style of painting. The heads are real without being vulgar, and the flesh firm and soft and throbbing with powerful life. He began by imitating the Flemish painters and the Neapolitans. But far more did he feel himself attracted by the actual world, by massive women and strong men, and wide fertile fields smelling of manure and earth. As a healthy and sensually vigorous man, he felt a voluptuous satisfaction in clasping actual nature in his herculean arms.

Of course, by the side of his admirable pictures there are others which are heavy and uncouth, but if one is honest, one paints according to one's inherent nature. Courbet was honest, and he was also a somewhat unwieldy being, and therefore his painting too has something bluff and cumbrous. But where in all French art is there such a sound painter, so sure of his effects and with such a large bravura, a maitre painter who was so many sided, extending his dominion as much over figure painting as landscape, over the nude as over *nature morte*? There is no artist so many of whose pictures may be seen together without surfeit, for he is novel in almost every work. He has painted not a few pictures of which it may be said that each one is *sui generis* and on the variations of which elsewhere entire reputations might have been founded. With the exception of Millet, no one has observed man and nature with such a sincere and unfettered glance. Courbet was a painter of the family of Rubens and Jordaens. He had the preference



VILLAGE MAIDENS

By Gustave Courbet

shown by the old Flemish masters for healthy, plump, soft flesh, for fair, fat and forty, the three F's of feminine beauty, and in all his works he gave the academicians a lesson well worth taking to heart; he showed them that it was possible to obtain a powerful effect, and

even grace itself, by strict fidelity to the forms of reality. The physical man was more important in his eyes than the psychical. He painted the epidermis without giving much suggestion of what was beneath. But he painted this surface in such a broad and impressive manner that the pictures are interesting as pictorial masterpieces, if not as analyses of character. As a landscape painter he does not belong to the family of Coret and Dupré. His landscapes have limitations and he forgot the most important thing, the air. The lyricism of the Fontainebleau painters was not in him. But he stands firm and steady on the earth and as a sound, full-blooded being he painted as a man drinks, digests and talks, with an activity that knows no exertion, a force that knows no weariness.



BULL AND HEIFER

By Gustave Courbet

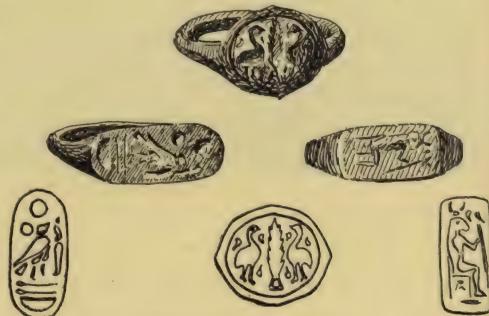
Egyptian Curios—Collection Owned by Ira Nelson Morris

By ALFRED EMERSON



ART ESSAYISTS tell us that the age of the small collector is over. But is it so? One certainly knows what to think nowadays of Benvenuto Cellini bronzes, which the American yachtsman picks up on some Dalmatian island, with the interested aid of an art-loving courier, who has had them planted there a week or two in advance by his correspondent, the Venetian art dealer. One knows what to think also of a new Rembrandt, which the credulous purchaser discovered almost by accident in the neglected attic of a Paris junk shop, and was able to identify only after the removal of its time-hard incrustation of grime and soot. Shrewd collectors had some adventures like these in the thirties and forties. Balzac has fixed the type and described the life, in his *Cousin Pons*, of the old and needy, but scholarly, amiable and ferreting connoisseur, Monsieur Pons, who could scarcely pay for his daily dinner, but gloated in private over two or three hundred genuine marvels and rarities of old French art collected by himself. Eugène Piot could still discover a bronze head of Michel Angelo by the master's own hand in the sixties, by sheer dint of exploring the cold, high-ceiled homes of impoverished Italian counts and marquises. The Louvre National Museum has gathered Piot's Michel Angelo unto itself. But now the amateur's very adventures are become imitations. Muse-

um directorates, with their quickly available endowments, their science and their vigilance, and wealthy amateurs with their ducats, now stand to monopolize all the recognized masterpieces. And it is indeed almost a pity, from the modest collector's point of view, that this should happen.



EGYPTIAN SEALRINGS

Fortunately, however, there is yet, and there always will be, an abundance of spirited small collectors. The class comprises all those whose interest in the relics of past art, and whose intelligence of contemporary art exceed the resources, the time and the space they are able to consecrate to their artistic fancies. A very small desk drawer will hold ten thousand dollars' worth of Greek and Roman coins. But why collect the rare ones only? I assembled one thousand small Greek bronze pieces once, not one of which cost me more than ten cents.

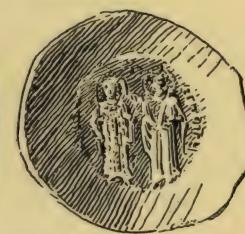
Few contemporary private collections will ever attain the importance which

the galleries of several Roman princes and English noblemen acquired in the eighteenth century. On the other hand, a thousand once-forgotten, secondary painters and sculptors have had their helical rising. New fields that were recently undreamed of have opened wide to collectors of every rank. And the antique soils of Egypt, Greece and Italy continue to delight antiquarians and tourists with large annual crops of sculptures and other ancient bric-a-brac.

Add to this the frequent dispersals of large and small private collections, under the auctioneer's hammer. French public museums of old industrial art were inferior, fifteen years ago, to the famous Collection Spitzer. It embraced forty groups of about one hundred rarities each. Spitzer's heirs realized nearly two million dollars on the sale of these objects in 1894. Smaller collectors were not slow to make the winding up of that famous gallery their gain. Some of us have had opportunity to study some of its scattered treasures on the hospitable walls of a Chicago connoisseur's house.

The present article will endeavor to show how genuine a pleasure a collector and his friends can derive from the formation and possession of a small cabinet of ancient curiosities. Mr. J. Nelson Morris, who allows *The Sketch Book* to publish some of his Oriental, Greek and Byzantine curios in this number, claims to be not even a small collector. By his own account, he is merely a traveler, whose personal interest has gone out to the foreign countries he has visited. From South America he brought back and successfully published a story of tropical society and scenery. In other foreign

countries he has contrived to get in touch with their history and art, and acquire suggestive mementos of his short sojourns. The range of sympathies which these objects betray seems to cover all the great nations whose



Gold Sealings, Egyptian, Persian Doric, Abraxas Stone, and Gold Coin of the Greek Empire

boundaries he traversed and skirted, and large sections of the life of each of those nations. In one division of a beautifully carved Venetian cabinet are Japanese ivories; in another are Egyptian necklaces, statuettes and scarabs; in a third lie his engraved seals of varied provenience and his Greek and Roman coins. Another cabinet contains miniatures and modern trinkets. A

group of bronze and gold rings, from which we select several antique ones for illustration, unobtrusively betrays a personal bias. Seals, like coins, readily gain elements of interest from their association, which they might lack taken singly. The order of our pictures does little more than follow in the footsteps of the collector's fancy. The talent of

Our modern jeweled rings are derived, as everyone knows, from the once very general use and wear of seal rings. Herodotus says that every Babylonian carried a knobbed staff and a seal. Three common Mesopotamian types of stone seals are illustrated by specimens in the Morris collection. One variety of Chaldaean seals is manufac-



EGYPTIAN, SYRIAN AND GREEK SEALRINGS

Miss Margaret Hittle, the young artist who is responsible for these drawings, will put the artistic qualities of the objects we are about to pass in review more effectually before the reader's eyes than anybody's descriptions can. The writer cannot even claim to have endured hardships in the assembling of his data, as he has sometimes done when it fell to him to record the contents of unheated French, Greek or Italian galleries and storehouses in the winter season.

tured as boys make seals of their marbles, by grinding one side of the little globe flat and engraving a device upon the circular face. Such seals, with transverse bores to string them by, are the prototypes of early gold rings. A cornelian ring lying on the same shelf with the globular Chaldaean signets, which are of hematite iron ore, illustrates the transition. Like it, many early metal rings were not made to wear on the finger, but were merely slung to a cord. Another Chaldaean type of

signet was the perforated cylinder, made of clay, hematite or lapis lazuli. Quite a sizable picture and inscription were produced by rolling these engraved cylinders on wax or soft clay. Mr. Morris has one upon which the design is a rude linear pictograph, the work very probably of one of the vanished native races of Asia Minor. It was found near Homs, Syria, the ancient Emesa, the city whose high priest of the Sun became a Roman emperor un-

their flat bellies, were substituted for the mummies' missing hearts.

Greece and Etruria imitated the scarab seal of Egypt without knowing why they copied it. Greek scarabs differ from the Egyptian by the advanced art of their figure intaglios. An amethyst beetle in Mr. Morris' collection is engraved with the festive and very Greek subject of a naked faun, who lies on his back, having a good drink from an amphora. Pliny, by the way, tells



COINS OF ALEXANDER, BYZANTIUM AND JUSTINIAN. PHOENICIAN AMULET

der the name of Elababalus, and was afterward the scene of Zenobia's battle with Aurelian for the empire of the world.

The favorite form of the seal stone with the Egyptians was the glazed earthenware or the hard stone scarabæus. Call this very vulgar beetle by its right English name of tumblebug and some of its sanctity fades away. Certain it is, however, that the creature was an attributive emblem of the Egyptian sun-god, Ra. For this reason, little ones were scattered in mummy-bands, while large stone scarabs, with elaborate hieroglyphic inscriptions on

a singular story about a wooden statue of the Samian sculptor, goldsmith and lapidary artist, Theodoros. In one hand the statue, which was the ancient artist's own masterpiece, held a file; in the other it held a four-horse chariot, so daintily wrought that the wings of a fly made by Theodoros might shelter it. The blundering Roman compiler probably misunderstood some Greek author's description of a quadriga, beautifully engraved on the under side of a gold scarabæus.

One has but to look at some of the bronze and gold rings Mr. Morris has picked up in Egypt and Syria to know

that the taste of Egypt took great satisfaction also in signet rings with broad, flat seal plates, upon which arbitrary patterns and figures could be graven large, or upon which the owner's name in hieroglyphic script could be written plain. The rarest and most precious example of the latter sort is a gold one, on whose plate the finely graven and most perfectly preserved hieroglyphic characters spell the syllables, *Ptualmis ankh tetta Ptah meri*, which being interpreted is: "Ptolemy lives forever, favorite of Ptah." Here the little difficulties begin, but they need not worry us greatly. All the thirteen Greek kings who reigned over Egypt from 323 to 43 B. C. bore the name of Ptolemy. These honorific additions also accompany the royal name with several of them, with Ptolemy III Evergetes, with Ptolemy V, and in a modified expression with Ptolemies VII, IX, and XI. The probabilities favor Ptolemy Evergetes. This name appears in Greek on another gold ring of the Morris collection, which was found in Syria. King Ptolemy III invaded Syria shortly after his accession to his father's throne in 247 B. C., in order to avenge the murder of his sister, Berenice, on King Antiochos of Syria, her husband. Disposing, at his father's death, of a standing army of 200,000 foot and 40,000 horse, and of an \$800,000,000 treasure, Ptolemy found the conquest of Syria and of all Asia to the Indus easy work. He returned to Egypt with a vast booty, which included many statues of Egyptians, carried to Persia and Babylon many years before by Cambyses. His Egyptian subjects, delighted with the return of these venerable relics to their ancient temples, bestowed the title of Evergetes, or

Benefactor, upon him, which this Greek Pharaoh retains on the page of history.

The lightness of the seal ring in question is against the supposition that we



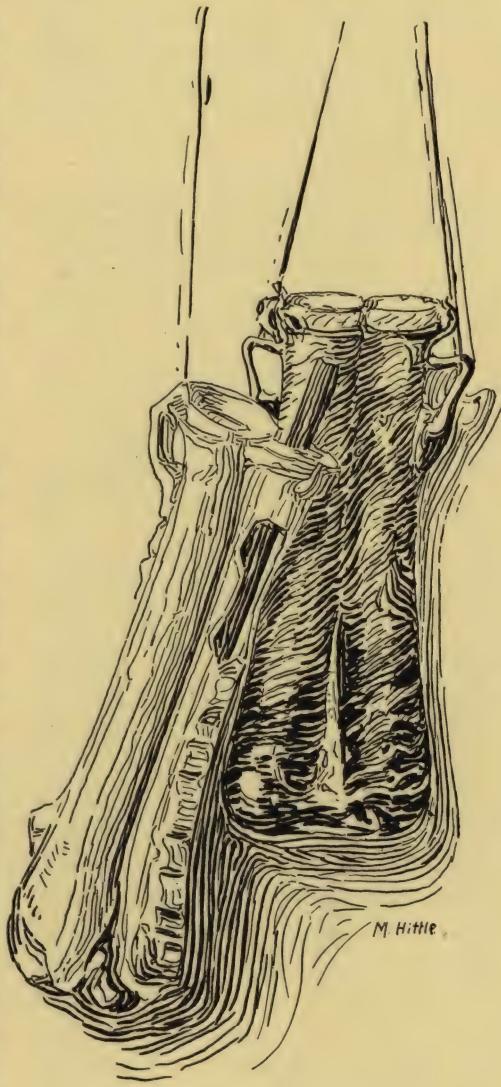
Ushebti, or Tomb Statuette of the Dead

have in it King Ptolemy's own royal seal. It is known by Egyptian sepulchral inscriptions that the Pharaoh sometimes bestowed upon great court dignitaries and personal favorites the title,

"Wearer of the Royal Seal." Mr. Morris has captured the insignium of one of these people. The Book of Esther, of which an old Hebrew copy lies near it, gives a picturesque recital of how the same mark of royal favor was conferred in Persia. And the king took off his ring, which he had from Haman, and gave it unto Mordecai. Then the King Ahasuerus said unto Esther, the Queen, and to Mordecai, the Jew: "Write ye for the Jews as it liketh you, in the king's name, and seal it with the king's ring. For the writing which is written in the king's name and sealed with the king's ring may no man reverse."

The dry rock-tombs and mastaba tombs of Egypt preserve even organic substances, such as wood and textile fabrics uninjured. How much more we should know of Greek and Roman life and industry than we do if the moist soil of Hellas and Italy did the same! The Chicago traveler's little model of an Egyptian plow lacks nothing but a span of tiny oxen and their harness to furrow the Elysian fields with its owner's wraith, as its maker intended it to do. A fine ushebt, or genius of the dead, of turquoise blue majolica, shows a plow like this one, together with a scourge, in the statuette's left hand. The other hand of these statuettes, which represent the translated dead under the form of the god Osiris, generally grasps a reaping hook or a shepherd's crook. The future life Egypt believed in was a pastoral and agricultural existence. Nevertheless the articles placed in tombs often show that their occupants looked forward to specialized activities beyond the grave. Somewhere, somehow, the sometime owner of our wooden paint box is paint-

ing pictures. And wherever it is, we know by his outfit that he does his work with pointed sticks and employs only



Twin Suspension flasks of Phoenician Glass

the four fundamental pigments—black, ochre, burnt siena and peacock blue. On a white ground this palette suffices for the delineation of red men and yellow women, with details outlined black, and white eyeballs. Their draperies were

evidently all white or pale blue. Four little cups at one end of the box contain remnants of these paints, and there they are again on the business ends of the little pencils, which an ivory bridge and a clever mechanical trick confine in their little trough. The wooden button on one face of the color-box was a thumb-rest.

The sway of the Pharaohs, whose arms prevailed against Asia, often extended to the further borders of Syria; but it left the Semitic civilization of the Hebrews and Phoenicians reasonably undisturbed. The land of Aradus, Tyre and Sidon was the home of the precious purple dye, which antiquity prized so highly, and of glass.

The extraordinary lightness and delicacy of the glassware that we recover from Syrian tombs persuades one that considerable value attached to glass merely as a material. The Punic glass-blowers based their artistic handling of it on the three qualities for which glass is pre-eminent—its ductility, its transparency and its color—very much as their Venetian successors of the best period did, and still do. The large and small perfume flasks that were offered to the dead as we offer them flowers affect a hundred varied forms. One imagines the almond-eyed Oriental beauties touching their fascinating black eyebrows with the little bronze sticks that remain in one or two of Mr. Morris' twin scent-tubes à suspension. Antique glasses gain beauty, too, by their long burial in wet soil, for the fancy that the ancient makers created the rainbow glint that makes it so hard for sensitive collectors to resist them is quite exploded.

And here is a bona-fide gold doric of the kind that Cheirisophos and Xeno-

phon used to get, with no cuneiform superscription to tell us which Darius was the mint-lord of Asia at the time of its emission. But there he is on it, scouring his vast empire apace from end to end with spear and bow, a true shah of shahs. My good friend Babelon has shown in his *Monnaies de la Perse achéménide*, that a keen eye can distinguish the portrait features of one great king from another on well-preserved dorics and shekels, but I desist from attempting the feat in default of other profiles to compare with this one from the ruins of Sidon.

I must take issue with M. Babelon on a more vital point of monetary science. The kings of Persia placed no restraint on the coinage of silver money at local mints, but reserved the issue of gold money to the sovereign at a 13 1-3 to 1 ratio of bimetallic equivalence. The learned keeper of the Paris *Cabinet des médailles* tells his readers that this was what we now call the gold standard. How then do we call the exactly converse system which the French government and ours have recently adopted in emitting white and yellow money by the same name? The normal weight of the gold doric was 129 grains Troy; it is precisely equal, so, to that of a United States five-dollar piece.

Alexander the Great recoined all the gold and silver currency of the Persian Empire to his own name and new bimetallic standard of 12 to 1, which remained in force under the Roman Empire and continued to determine the relative value of the precious metals until the discovery of America. It is pretty safe to assert that any Achæmenid shekels and dorics preserved in modern coin cabinets must have been buried

through all that procession of centuries. Their rarity value exceeds that of Alexander's handsome gold and silver pieces an hundredfold.

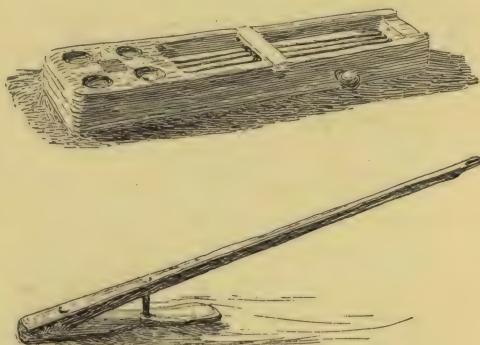
The older Greek sense of propriety would have resented the practice of stamping the profile of a magistrate on money as much as it would shock republican America to see Mr. Roosevelt's head on our eagles and dollars. Alexander the Great, for all his pride, never authorized the use of his own portrait by his numerous mints. The beardless head, wearing a lion scalp, which we see on a fine silver tetradrachm with Alexander's superscription, in Mr. Morris' coin cabinet does not represent



Silver Coin of Ptolemy Philadelphus, King of Egypt

Alexander himself, but Hercules. The conqueror's successors placed his idealized profile on the coin of his realm only after his early death in 323 B. C. had translated him to the gods. It was not until 306 B. C. that Ptolemy I, Alexander's reputed half-brother, assumed the title of a king of Egypt and ventured to strike money in his own effigy. The profile of nearly all the Ptolemies betray a family resemblance to Philip of Macedon's most divinely gifted son. It would have made those haughty Greek princes, four of whom followed the Pharaohnic usage of marrying their own sisters in order not to wed beneath them, ill to be taken for native Egyptians or thick-lipped Ethi-

opians, as William W. Story has done in his statue of Cleopatra at the Metropolitan Museum, followed by Hawthorne in the *Marble Faun*. Christendom owes something to Ptolemy II Philadelphus, who ordered a Greek translation of the Hebrew scriptures



Wooden Colorbox and Model Plow from Egyptian Tombs

made by a commission of seventy-two Semitic linguists and theologians; their version is our Septuagint. It was under the same king and by his order that Manetho, a learned Egyptian, prepared a digest of Egyptian history and religion, which is unfortunately preserved only in fragments.

A large bronze penny of Justinian, under whom a thousand years' worth of Roman law was embodied in the extant code of it, recalls the Eastern emperor, whose munificence completed the great church of the Holy Wisdom at Constantinople, commonly miscalled St. Sophia. Two yellow besants of later Christian emperors help it recall also the five or six enduring heirlooms which have survived the wreck of the ancient Mediterranean world—the state, law, commerce, the Greek and Latin languages, the church of Christ and the immortality of art.

ALFRED EMERSON.

Fireside Industries—Berea College

By JENNIE LESTER HILL



TO PENETRATE SOME of the most remote valleys of eastern Kentucky is to turn backward the wheels of Time. Here are all the conditions of pioneer life as lived by our great-grandfathers. We are once more in the days before automobiles and trolley cars, before railroads and telegraph lines, before the time of the stage coach even. On horseback, with saddle bags for luggage, is the best, safest and most common mode of traveling.

All that comes from the outside world to the little "cross-roads" stores must be hauled over the rough mountain roads for twenty, thirty or sixty miles in great lumbering freight wagons. All that goes out to add its mite to the world's commerce must go in the same way or be driven out on hoof or floated in rafts down the rivers when there is a "tide."

Living thus under pioneer conditions the old colonial arts are still alive and need no reviving. Where an electric light has never been seen, and where oil and lamps and glass chimneys must be brought from the nearest railroad in freight wagons, then carried in a basket for ten miles more, perhaps, to the house at the "head of the hollow," the wise woman of the household will not throw away her grease lamp nor forget how to mold candles. The men of the family will make furniture and bottom chairs out of hickory splits.

All the food of the family must be raised on the steep hillsides or in the rich but narrow creek bottom lands and

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stored safely for winter use. The wool from the sheep must be washed and picked free from burrs, must be carded and spun and woven on the hand-made looms into cloth to wear or "kivvers" for the beds. Here division of labor begins, and when the wool is ready for weaving



COUNTERPANES

Berea College

it will be sent to some famous weaver of the neighborhood who will receive her pay in sorghum, molasses, corn or other products of the farm. Certain families are famed for the excellence of their baskets, an art probably first learned from the Indians, though the mountain basket has a strong suggestion of the Dutch pannier basket in the deep dent in the middle, just right to fit a horse's neck or balance on the hip.



WORKSHOP

Berea College

In such a mode of life, with every neighborhood a complete world in itself, there is little money in circulation. What is true of these remote valleys, to-day, was true of many more a dozen years ago when Berea College first started its Department of Fireside Industries.

On a trip through the mountain regions of Kentucky, William Godell Frost, then but recently elected president of Berea College, became impressed with the skill shown in the weavings done by the mountain women. His first thought was simply to furnish them a market for the products of their looms. On the one side of Berea College were these mothers with their skill and inherited arts longing to give their sons and daughters a "better chance" than they themselves ever had. On the other side, in the North, were the friends and donors of the college anxious to possess these hand-made articles. Berea should sup-

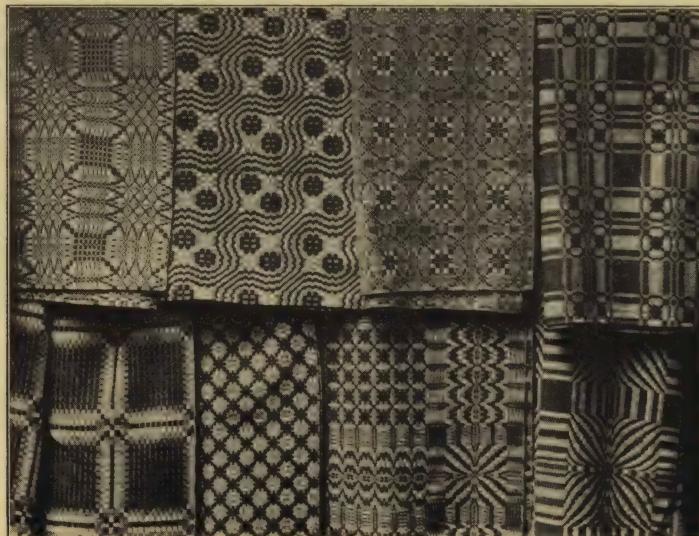
ply both these wants by finding purchasers for the weavings which the boys and girls might bring to pay their school expenses.

The first step taken, another was made necessary. The quality of the work must be improved. Aniline dyes had crept in; the looms were often not set true and one side of the work would be beaten up tighter than the other; the breadths of the coverlets would be sewed together without regard to matching the pattern of the design.

The Homespun Fair, in connection with the regular college Commencement Day exercises, was the second step. Prizes were offered for the best coloring done with vegetable dyes and for the best weavings of various sorts. Many fine specimens of the older weavings, now treasured heirlooms, were gathered together in a loan exhibit to show the contrast and to furnish incentive.

The results of this Fair were soon seen and the Homespun Fair is still a unique part of a Berea College Commencement Day. Here weavers from many mountain countries may compare work and "swap drafts." They have an opportunity to sell direct to purchasers, to hear their comments and to see where the choice falls. After the Fair is over they may sell to the college such unsold arti-

origin of the design. Chariot wheels or church windows, from the resemblance of the design to the round cathedral windows of England or to the chariot wheels of an earlier period, is undoubtedly one of the oldest designs. "The King's Flower" dates back to the loyal days before the Revolution, while the "Federal City" commemorates the time when Washington became the Federal capital.



HOMESPUN

Berea College

cles as are approved by the head of the Department of Fireside Industries.

Nothing, as yet, has been done toward encouraging new designs, as the old colonial designs brought by the pioneer settlers across the mountains from Virginia and Tennessee are practically untouched. There are in the college collection dozens of "drafts" yellow with age which we have never seen worked out. A "draft" is the written directions for putting in the warp thread to form the design when woven.

The names given these designs are very interesting. Sometimes they have an historical association suggesting the

"Lee's Surrender" and "Missouri's Trouble" are permanent monuments to the "unpleasantness" of the sixties.

Other names show a touch of imagination, a sense of surrounding beauty which must be worked out in a poem, a picture or a coverlet. The "Blazing Star," "Rose in the Wilderness," "Pine Bloom," "Dogwood Blossom," "Snowball" are names belonging to this class. Still others, like "Rattlesnake Trail" and "Owsley Forks," tell of local conditions or places.

So far, only the single or "four-gear" coverlets have been woven, the art of weaving the old double or "eight-gear"



EXAMPLES OF WEAVING

Berea College



DISTAFF AND SPINNING WHEEL

coverlets having been lost or else never followed in the mountains. Most of our old specimens of such weavings have been found in the wealthier blue grass regions, but so far as Kentucky is concerned the weaving of these is a lost art. It is a beautiful art, however, and one which Berea hopes to revive, as a long and patient search among all the old weavers of several countries has resulted in at last finding a book of drafts for these coverlets—a book yellow with age, falling to pieces at a touch, but containing full directions for arranging the loom and weaving the coverlets.

In the weaving of linens there are still undeveloped possibilities, and this fall, for the first time, the weaving of the old colonial cotton counterpanes has been successfully done. These cotton counterpanes in white and indigo blue, trimmed with hand-knit or netted fringe, make beautiful and sanitary hangings as well as bed coverings.

Little attention has been given to rug weaving, as such weaving is simple and can be successfully carried on by less

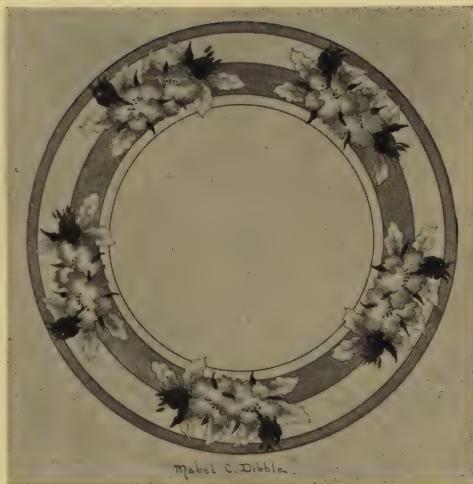
skilled weavers. Berea has felt that her situation demands that she should confine her efforts to keeping alive the greater arts of coverlet, counterpane and linen weaving and to helping the mountain women to adapt their skill to modern demands. The coverlet and counterpane designs make beautiful portieres, couch covers and pillow covers. The ivory-colored "linsey" in the natural white, or in white woven in an indigo blue or bark green chains, is not only beautiful and durable for outing wear, but is especially good for block printing or stenciling. The plain homespun linen is also adapted to these purposes as well as to art embroidery.

Berea's Department of Fireside Industries is carried on, not with the factory idea of making money, but as a part of the educational work of the college. It has not only enabled many a boy or girl to go to school, but it has broadened the outlook of the mothers and has taught all the beauty and dignity of an article into which thought and love and skill have entered.





By Johanna von Oven



By Mabel C. Dibble



By Mary G. Coulter



By Matilda Middleton



By May McCrystle



By Mrs. Edward L. Humphrey



By Mrs. Leroy T. Steward

The Gentle Art of Dyeing

By CHARLOTTE PENDLETON



THE TREATMENT OF TEXTILE fibers with mordaunts and colors in such a manner that the colors become fixed in the textile is one of the earliest achievements of mankind. It seems to us almost miraculous that the ancients should have discovered by experiment a more perfect method of mordaunting than is possessed to-day in the zenith of modern technical skill; but it is simple enough to the understanding mind.

The first effort of the human mind, after the discovery of weaving to replace the coverings made from the furs of animals, was to decorate these primitive woven robes, the love of beauty going hand in hand with the childhood of the race. Some colors remained in the fibers, while others came off in sun or rain.

The vigorous mind of the youth of the world sought for that element in the fast color, which made it durable and applied it to other colors until it ascertained a given number of elements which would fix certain colors.

This went on for ages, rarely, at long intervals, a new mordaunting element, or a new source of color being discovered. It is said that one family would hold for generations the secret of making some one or two beautiful colors. This so-called secret was probably nothing more or less than the water used, and, experimentally, they must have been aware of this, for an eastern dyer would often walk miles to procure the water from a particular spring.

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Thus the delicate art of dyeing grew among primitive peoples and in ancient civilizations, on the soils and within the conditions and limitations of local environment, until the color scheme, or key we call "Eastern," was developed. They were all beautiful tones, well mordanted and of the tint slightly yellowed, which is the hallmark of Eastern coloring.

In seeking for the causes of the beauty of primitive art, historically, we find that art in its youth, having only selection and not rejection, attained to a degree of homogeneous development which we moderns must strive for by conscious elimination. This early development under one national impulse made the art of a period the expression of religious and social ideals. Hence classic unity and purity.

There are reasons inherent in the medium, as well as history for the beauty of primitive work. There are two distinguishing characteristics of the art of dyeing—beauty and permanence. Beauty is dependent upon few and simple mediums and succumbs to complexity. This is due to the fact that only a certain number of tones and effects are inherent in the sources from which the colors are extracted, and the effort of artists to make something new in their art results in secondary combinations which can only give debased effects.

By this road we have come to what the modern dyers call, appropriately, *sadening* colors. By this process a color

which is too crude or garish is reduced by mixing some dull shade with the loud tone. This abomination is unknown to any pure art. The primitive dyers all gave delicacy and transparency of tone in the original bath. Fumbling is not any better in the art of dyeing than in any of her sister arts. Large, old tapestries contained not more than two hundred shades, while some modern small tapestries have four thousand shades. It is said that the Gobelin works in Paris produced seventy-five thousand shades.

Deeper even than the fact that there are not seventy-five thousand shades inherent in color sources is the correlated mystery of man's nice adjustment to his surroundings, by which, as in the case of the relation of the ear to overtones, a pure visual taste is satisfied with a few simple beauties and rejects confusion and complexity.

The Crusaders returning from their religious wars sought to introduce into the growing middle-age civilization of Europe the beautiful art of Eastern dyeing.

There are no specimens of the thirteenth century beginnings of this art now in existence, and there are but few, not more than six, of the fourteenth century.

The world is so much the poorer for the destruction by moths, careless handling, etc., of the great tapestries by Johann Gobelin and many other artists, who flourished chiefly under the patronage of the Duke of Burgundy. The Gothic merging into the efflorescence of the Renaissance at the close of the fif-

teenth century, continued to show forth the two great characteristics of art—beauty and permanence.

Under Louis the Fourteenth, the properties of the heirs of Johann Gobelin, ennobled and no longer dyers, were taken over into the general works, which were under government controlled by the powerful minister, Colbert, but retained the name of Gobelin. This government trust for the production of art works was very far removed from the enlightened patronage of individual artists by the Duke of Burgundy.

The sovereign issued mandates forbidding the importation of plants from the East. French growers must be protected. Some splendid florid tapestries were produced under Colbert, the palaces, terrace gardens, crowded canvases, bearing a close relation to the art that produced the magnificence of Versailles. But the canker was already there, as it was in the over-centralized government. Art passed away with liberty when the dukedoms and principalities that sent their turbulent rulers to the court of St. Germain were merged and effaced.

Gradually the dyer's art declined. Many colors were still beautiful, but less fast, than in the earlier periods. Color declined and the great art died, until all was swept away in the cataclysm of the revolution.

It is for modern artists to restore this lost handmaid to art, and find a way to express within the limitations of the medium the perfect expression of beauty.

Proportions of the Face

By R. G. HATTON



EXCLUDING THE HAIR, the face is divisible into three equal divisions, falling at the eyebrows and the tip of the nose, while the eye is placed at the half-way between the extreme top and bottom of the head, when

the hair falls over the forehead and hides the upper limit, it is perhaps best to place the eye first, half-way down the whole head, then to add the eyebrows above them, then the nostrils half-way between the brows and the chin, as in Fig.

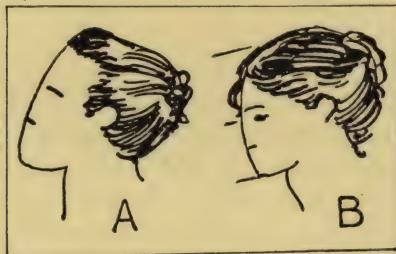


Figure 90

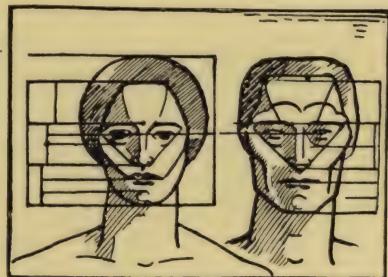


Figure 89

it is held in the normal upright position. (Fig. 89.) The mouth falls a third of the way down the lowest division.

In starting a head, it will be found best to first draw the full mass, and then to separate the face from the cranium, or,

90, B. The same means can be adopted for fore-shortened faces; but with those there is, as is only to be expected, far greater chance of going wrong.

Of the more detailed proportions the following may be of service. First, the

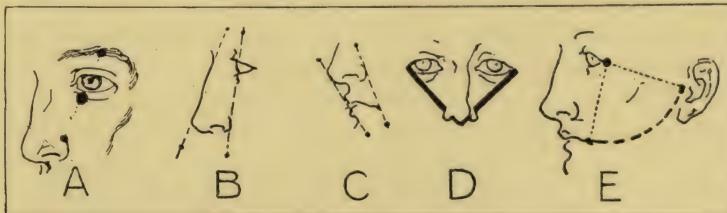


Figure 91

broadly speaking, put in the hair. If the hair is not falling low on the forehead, the hair limit, or top of the forehead, can be used, and in this case the proportions of the face will be best secured by the placing of the eyebrows and the nose according to the fact of the three equal divisions, as in Fig. 90, A. If, however,

lower eyelid is seldom lower than half-way between the eyebrow and the top of the wing of the nose. (Fig. 91, A.) The height of the brows above the eyes varies considerably. There are beetle brows, and the reverse, and therefore the brow-line must perhaps not be regarded as having the fixity of a bony promi-

nence. It is chiefly in the faces of women that the space between the eye and the brow is of any extent; frequently in men it is almost hidden by the overhanging brow. B illustrates how the line from the eye to the wing of the nose is not parallel to the line of the nose, but slightly convergent upwards. A

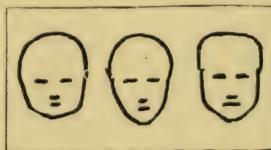


Figure 92

similar convergence downward is seen in the case of the mouth, as at C. In Greek heads the nose, being higher at the root, allows the line from the eye to be parallel to it. The convergence downward in C applies only to views nearly or quite in profile. By D it will be seen that by joining the outer corners of the eyes to

this one particular the three are alike. But if the length of the nose, and the width of the nose and mouth, are taken into consideration, the result is an appearance of greater size in the eyes of women and children, or less in the mouths and noses. The widening, in men, of the nose and mouth seems to throw the eyes nearer together. The width across the wings of the nose in men is equal to, or greater than, the width of an eye; in women it is slightly less, in children less still. The mouth is much larger in men than women, and smallest in children.

Very frequently the lowest third in the face of a man appears much longer than the nose portion. This is often to be seen in photographic portraits.

The face is properly that part below the brows and before the ears. All else is cranium.

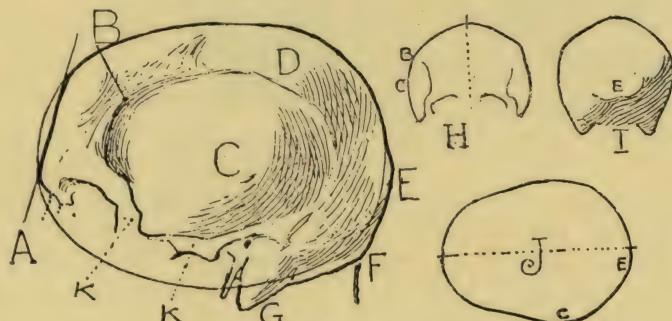


Figure 93

the tip of the nose, a right-angled triangle is formed. E demonstrates how the distance from the corner of the eye to the front of the ear is the same as from the corner of the eye to the corner of the mouth. This applies particularly to heads of women, in men the ear is a little further back.

The space between the eyes in men, women, and children is the same, namely, the width of one of the eyes; therefore in

The cranium, although its fundamental shape is ovoid, is modified by certain peculiarities, which in the heads of men have so great an effect as to some extent to substitute a polygonal form for the ovoid.

Taking a side view of the cranium, the oval will require to be smaller at the face end, the front. Modifying this oval to agree with the actual shape, the first change will be to flatten the forehead by

the line A in Fig. 93. Then it is quite possible that the vault of the cranium, traced backward, may keep to the oval, till at the back it suddenly bulges out at the occipital protuberance E, and at the occipital spine F, where the neck begins. From F to G (the mastoid process) is the line of the junction of the neck with the skull, the space underneath between the two mastoids (G) and the occipital spine (F) being the base of the skull, or, rather, the hinder part of it.

readily feel that the head is slightly flatter at D than in the region just before it.

The oval space in which the letter C is placed is the temporal fossa or hollow; it is bounded by the curved line B. It becomes a hollow by being walled about by the bony prominences K, otherwise it is rather a mound than a hollow, providing, in fact, the greatest width of the cranium—six to six and a half inches.

The front and back elevations shown at H and I exhibit the varied extent to which the characteristics that have been

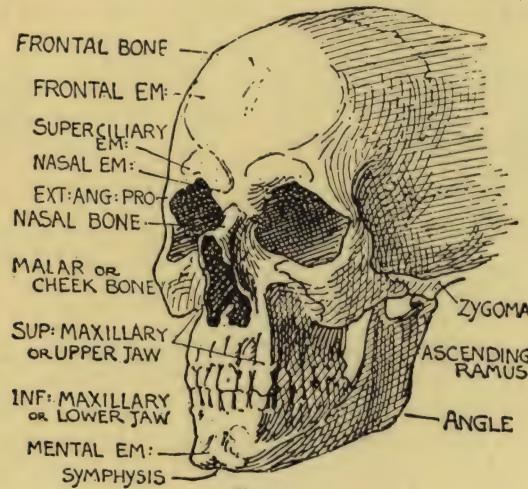


Figure 93

The most important line in the cranium is the temporal curved line B; it rises over the outer end of the brow, and traverses the side of the head, in a path almost parallel to the outside of the vault. There are of course two of these temporal curved lines, and they to some extent flatten the sides of the head. The flattening is palpable just above the brow, in the temple, that is, but gradually diminishes as it proceeds backward. It is generally evident in men as far as the dot of reference, B. The flatness of the side of the head is somewhat assisted by the parietal eminences D. By placing one's palm on one's head, one may

referred to influence the form; the example I is very much more angular or pentagonal. At J are tracings from two skulls, cut through at the greatest length horizontally. It will be seen how very much purer the oval is in the upper one. In the lower one will be seen the prominence of the bulging at C, with the hollowing of the temples to the left of it, while the slight extent laterally of the occipital protuberance E will be noted, a fact which is expressed by the shading in I.

The vault, as seen in side view, has often an undulating outline similar to the upper curve of J.

(To be continued.)

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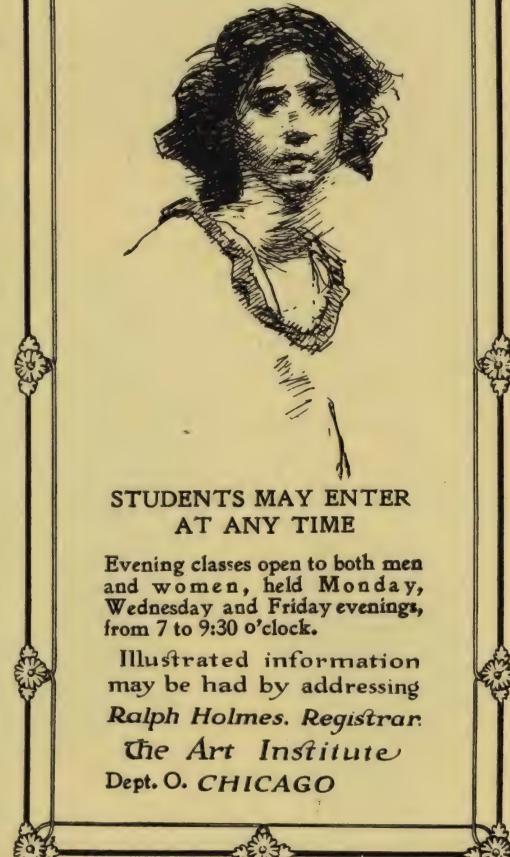
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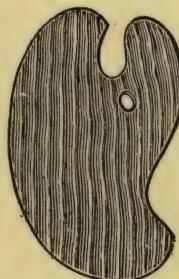
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